

PRICE
25
CENTS

THE **ART NEWS** APR 16 1938



ESTAB
LISHED
1902

APRIL 16, 1938 ♦ VENETIAN MASTERPIECES
OUTDOOR SCULPTURE ON PARK AVENUE
ARTISTS PAINT HOUSING ♦ NEW SHOWS

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES • INC

THE CORTLANDT F. BISHOP LIBRARY

PART TWO [I-Q]

IS NOW ON EXHIBITION

SOLD BY ORDER OF THE EXECUTORS

PUBLIC SALE MONDAY AFTERNOON & EVENING, TUESDAY & WEDNESDAY EVENINGS

APRIL 25, 26, 27, at 2 o'clock & 8:15

260-PAGE ILLUSTRATED CATALOGUE, ONE DOLLAR DELIVERED

On Exhibition Beginning Saturday, April 23

IMPORTANT CHINESE JADES
& OTHER HARDSTONE CARVINGS

ENGLISH & FRENCH
XVIII CENTURY FURNITURE
TAPESTRIES & ORIENTAL RUGS

COMPRISING PROPERTY REMOVED FROM
THE CONSULAR RESIDENCE OF THE LATE

THEODORE MARRINER

Former U. S. Consul General, Beirut, Syria

SOLD BY ORDER OF THE EXECUTRIX

MRS. JAMES E. MARRINER

TOGETHER WITH PROPERTIES OF OTHER
OWNERS

GEORGIAN SILVER

THE STOCK OF
GEORGE J. ALCORN & CO., INC.
IN LIQUIDATION

SOLD BY ORDER OF MATTEO SPALLETTA
COUNSELLOR-AT-LAW

TOGETHER WITH OTHER PROPERTIES SOLD BY
ORDER OF THE VARIOUS OWNERS

ILLUSTRATED CATALOGUE FIFTY CENTS

PUBLIC SALE

THURSDAY & FRIDAY AFTERNOONS
APRIL 28 & 29, AT 2 O'CLOCK

On Exhibition Beginning Wednesday, April 20

IMPORTANT XIII-XIX CENTURY
PAINTINGS

From the Collections of

MRS. SONIA NORRIS

LONDON, ENGLAND

THE LATE

CARL SCHOEN

RUMSON, NEW JERSEY

HENRY JORDAN

NEW YORK & WHITE PLAINS

WITH A FEW OTHER PROPERTIES

Sold by Order of the Owners & Estates

INCLUDED ARE

Portrait of Hélène Fourment, by PETER PAUL RUBENS; *Christ and the Adulteress*, by LUCAS CRANACH; *Landscape with Ruins and Figures*, by JACOB VAN RUYSDAEL; primitives by NERI DI BICCI, NEROCIO, and others; still lifes by JAN VAN HUYSUM and JAN DAVID DE HEEM; and interesting examples by GIOVANNI BELLINI, FILIPPO LIPPI, PAOLO VERONESE, J. BASTIEN-LEPAGE, SIR ANTHONY VAN DYCK, MEISSONIER, COURBET, and many others.

ILLUSTRATED CATALOGUE FIFTY CENTS

PUBLIC SALE

THURSDAY EVENING, APRIL 28, AT 8:15

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC

[MITCHELL KENNERLEY, PRESIDENT]

30 EAST 57TH STREET, NEW YORK

SALES CONDUCTED BY MR. A. N. BADE & MR. E. HAROLD THOMPSON

EXHIBITION OF SCULPTURE
BY
ELECTRA WAGGONER

APRIL 19 - MAY 7

JACQUES SELIGMANN & CO., Inc.

9 RUE DE LA PAIX
PARIS

3 EAST 51st STREET
NEW YORK

WILDENSTEIN & COMPANY
INC.

Exhibition of
PAINTINGS AND GOUACHES

by
MANÉ-KATZ

To April 23rd

19 EAST 64th STREET, NEW YORK

147 New Bond Street, London, W.1.

57 Rue La Boetie, Paris

DUVEEN BROTHERS

PAINTINGS
TAPESTRIES
PORCELAINS
OBJETS d'ART

NEW YORK

PARIS

VENETIAN PAINTINGS

OF THE XV AND XVI CENTURIES

THIRTEENTH ANNUAL EXHIBITION OF
Engravings, Woodcuts, Etchings

OF THE XV AND XVI CENTURIES

KNOEDLER

"CHRISTIE'S"

LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, TAPESTRY, DECORATIVE FURNITURE, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

The Commission, in the event of a sale being effected, is
SEVEN AND A HALF PER CENT ONLY
and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS
MEDALS, GREEK, ROMAN
AND OTHER ANTIQUES AND RELICS
the commission is Twelve and a half per cent.

The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"



By Appointment

SPINK

& SON, LTD.

ESTABLISHED 1772

The Finest
Works of Art

5, 6, 7, KING ST.,
St. JAMES'S, LONDON

Cable Address: SPINK LONDON



By Appointment

**FRANK
PARTRIDGE**
INC.

OLD ENGLISH
FURNITURE
WORKS OF ART

6 WEST 56th STREET
NEW YORK
26 KING ST., ST. JAMES'S
LONDON

THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 29

Contents for April 16, 1938

Andrea Mantegna: <i>Tarquin and the Cumaean Sybil</i> , lent by the Cincinnati Art Museum to the current exhibition at M. Knoedler & Company (see article on page 9).....	Cover
Tintoretto's <i>Venetian Senator</i>	Frontispiece 8
Venetian Holiday.....	Alfred M. Frankfurter 9
The Editor's Review.....	11
Roofs for Forty Million.....	Martba Davidson 12
Sculptors on Park Avenue.....	Rosamund Frost 13
New Exhibitions of the Week.....	14
Buffalo: A Year's Acquisitions.....	16
Art Throughout America.....	17
The Art News of London.....	19
Coming Auctions.....	23
Exhibitions in New York.....	25

THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVI, No. 29, April 16, 1938. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS.

The Editor welcomes and is glad to consider MSS. and photographs sent with a view to publication. When unsuitable, and if accompanied by return postage, every care will be exercised in their return, although no responsibility for their safety is accepted. Under no circumstances must any actual works of art be sent to the magazine, nor will opinions or valuations be given.

EARLY CHINESE ART

JADES

BRONZES

PAINTINGS

SCULPTURE



YAMANAKA & CO.
INC.

680 FIFTH AVENUE
NEW YORK



BY APPOINTMENT

HARMAN & CO. LTD.

JEWELLERS

GOLDSMITHS

SILVERSMITHS



BY APPOINTMENT

DEALERS IN
ANTIQUE ENGLISH
and
FOREIGN SILVER

An antique Diamond Spray Brooch,
gold and silver mounted, circa A.D.
1800.



177, NEW BOND STREET, LONDON, W. 1

CABLE ADDRESS: "HARLAMSIIV, LONDON"

MAYFAIR, 0137

PARKE-BERNET GALLERIES • INC

742 FIFTH AVENUE • NEW YORK

Public Sales and Appraisals of Art and Literary Property

Furnishings of the Keech Residence, 4 East 79 Street

COMPRISING PROPERTY BELONGING TO THE ESTATE OF THE LATE GILBERT W. KEECH INHERITED FROM HIS MOTHER THE LATE MRS. WILLIAMS KEECH (CLARA JAY KEECH) SOLD BY ORDER OF THE EXECUTORS ERNEST R. EARLY AND H. T. RICHARDSON

English and French 18th century furniture: including Louis XV and Louis XVI cabinetwork and needlepoint—and tapestry-covered chairs of the period; a Sheraton inlaid satinwood combination dressing table and secretary bookcase considered one of the masterpieces of the Sheraton school; a Hepplewhite mahogany secretary bookcase from the King Hooper mansion; a George II lion-mask armchair; Directoire walnut pieces of Italian origin. The Nattier portrait of Mlle Blondel de Gagny and other paintings. Kirman, Meshed, and other fine Oriental carpets. Tapestries including a Brussels *Philemon and Baucis* and an important verdure of Brussels or Mortlake manufacture. Italian 17th century damasks and velvets, Chinese brocades and satin. A pair of Purdy hammerless double-barreled shotguns. Fine table porcelains and glass, laces and linens, silver and silver-plated ware. Chinese mineral carvings, Japanese ivories, and European objects of art.

THE RESIDENCE WILL BE OPEN FOR EXHIBITION
April 23 and 25 from 10 to 5 • April 24 from 2 to 5

Public Sale

AT THE GALLERIES: APRIL 26 AT
10:30 A. M. AND 2 P. M.

AT THE RESIDENCE: APRIL 27 AT
10:30 A. M. AND 2 P. M.

Illustrated Catalogues: The Keech \$1. The Van Winkle 75c The American Furniture 50c

PARKE-BERNET GALLERIES, INC—Telephone PLaza 3-7573

HIRAM H. PARKE, *President*

OTTO BERNET, *Vice-President*

ARTHUR SWANN, *Vice-President*

Rare Early American Glass

CURRIER and IVES LITHOGRAPHS
AMERICAN MARKED PEWTER
PIECEWORK COVERLETS

Collected by

WILLIAM MITCHELL VAN WINKLE

New York

Sold by His Order

A superlative collection of Stiegel, Ohio Stiegel, and three-mold glass, also historical flasks and bottles. Pewter by the "eight-inch plate" men. Fine impressions of Currier & Ives sporting and country life scenes. A "friendship" piecework quilt and others.

Public Sale at the Galleries

APRIL 28 AND 29 AT 2 P. M.
(Glass, Pewter, Coverlets)

APRIL 28 AT 8:15 P. M.
(Currier and Ives Lithographs)

EXHIBITION DAILY FROM APRIL 23
Weekdays 9 to 6 and Sunday 2 to 5

Fine American Furniture

Philadelphia, New Jersey, and New England examples in mahogany, maple, and walnut, notably several highboys. Also decorations and some fine Georgian furniture.

INCLUDING A GROUP FORMERLY IN THE COLLECTION OF JUDGE EUGENE BOLLES SOLD BY ORDER OF THE PRESENT OWNER L. DENIS PETERKIN • ALSO PROPERTY BELONGING TO MRS. J. T. SMITH OF BEVERLY HILLS, CAL. • TO THE ESTATE OF HERMINE CROMWELL (MRS. GEORGE CROMWELL) AND PROPERTY OF OTHER OWNERS.

Public Sale at the Galleries

APRIL 30 AT 2 P. M.

EXHIBITION DAILY FROM APRIL 23
Weekdays 9 to 6 and Sunday 2 to 5

To its readers The Art News offers
MAGNIFICENT REPRODUCTIONS IN FULL COLORS
AT COST OF PRODUCTION
as long as the quantity lasts

Ford Collection



RENOIR: "La Tasse de Chocolat"

**MASTERPIECES
FROM**

**FAMOUS
COLLECTIONS**

Mellon Collection

Bache Collection



REMBRANDT: "Self-Portrait"



ROMNEY: "Mrs. Davenport"



GOYA: "Don Manuel Osorio"



HALS: "Claes Duyt van Voorhout"

ONLY 75c EACH, POSTAGE PAID

*T*HESE ARE SPLENDID reproductions, in the best color process available and measuring up to the standard of The Art News Annuals. They are printed on heavy white sheets of excellent paper over 10 by 14 inches in size and suitable for framing or safekeeping in portfolios.

Write TODAY specifying the subjects you wish, enclose your remittance, and the prints will go forward to you by return mail.

THE ART NEWS, 136 EAST 57th STREET, NEW YORK CITY



ACQUIRED BY THE FRICK COLLECTION FROM DUVEEN BROTHERS

A VENETIAN MASTERPIECE FOR THE FRICK: TINTORETTO'S "VENETIAN SENATOR"

One of the greatest portraits Tintoretto painted, and in fact one of the few entirely autograph, this superb characterization of a Venetian patrician is a fortunate addition to the American domiciled oeuvre of the master whose exhibition in Venice last year added new laurels to his steadily more imposing place as a fundamental of modern painting. Formerly belonging to the Duke of Abercorn, the canvas may well represent Nicolo Priuli; in any case it presents an unforgettable impression of the deeply characterized face of the elder statesman, depicted within the pattern of the beard, above the quick, rich strokes of the red velvet robe and against the beautiful prospect, probably seen from the top of the Campanile, of the Lagoon with San Giorgio Maggiore, Malamocco, the Lido and the blue Adriatic beyond.

THE ART NEWS

APRIL 16, 1938

VENETIAN HOLIDAY: XV AND XVI CENTURIES IN REVIEW

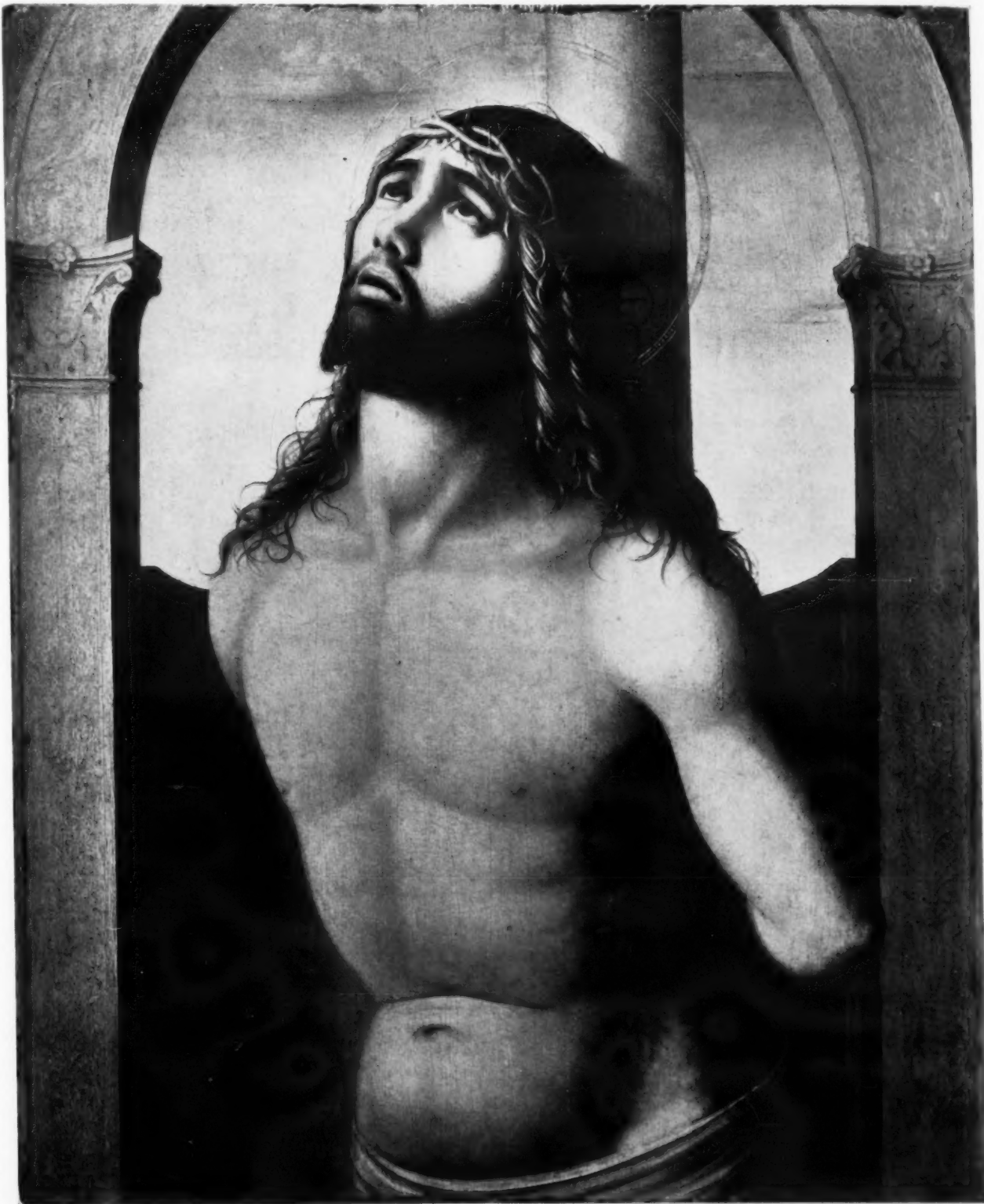
BY ALFRED M. FRANKFURTER

LE MARAVIGLIE dell'arte was what Carlo Ridolfi called his book, the first history of Venetian painting, in 1648—and here they are, the marvels, so to speak, in the flesh.

Messrs. Knoedler have gathered twenty-three works by the painters of Venice in the fifteenth and sixteenth centuries and have hung them in an informal but unfailingly impressive view of the sundry phases of a school of art which, for duration and influence, is yet unsurpassed. To one whose immediate concern with the subject and this exhibition has been cited in the catalogue, it becomes a little difficult to speak of something *tout près de mon cœur* as objectively as if it were foreign and first encountered, but I shall try bravely; though if enthusiasm nevertheless wins out, it is surely well deserved. A

few of the pictures now exhibited having only recently been the subject of my extended discussion in the current Annual of THE ART NEWS, I hope to be forgiven for any seeming brevity.

It is already a fully developed, brilliant moment of Venetian painting upon which this exhibition first rings up the curtain: the scene of the seventh decade of the *quattrocento* where, without benefit of a prologue of the primitives and the early, panoplied altarpieces of the first generation of artists of Murano, we are ushered into the presence of Jacopo Bellini, the first full-fledged Renaissance painter of Venice, shortly to be followed by the other great protagonist of nascent Classic form, Antonello da Messina. Jacopo's *Francesco Petrarca*, scarcely to be called a portrait since it is posthumous by a century, is really an



EXHIBITED AT M. KNOEDLER & COMPANY

ANTONELLO DA MESSINA: "CHRIST AT THE COLUMN," HIS EARLIEST VERSION OF THIS SUBJECT

idealization of the true Classic sense of a man who, as did few others, infused Italians with the spirit of antiquity that, within a hundred years, was to flower into just such a glorification of humanism and the human figure as the artist shows us here—growing proudly, like a Doric column, from behind the defining foundation of the parapet, into and before the limitless blue sky that signifies at once the joyous prospect of a brave new world and the particular cerulean of the Queen of the Adriatic which became the coloristic *leitmotif* of numberless future generations of Venetian painters.

Antonello is revealed in a phase in which he exerted a strong formative power upon the Venice to which he came after his contact with Greek sculpture in Sicily, with Catalan formalism and Flemish style as well as technique in Naples. This *Christ at the Column* is probably the earliest of his several versions of the subject, and is superior to the Detroit and Metropolitan Museum examples, antedating by some four or five years the great *St. Sebastian* at Dresden. Although it is difficult to *precis * Antonello's autograph participation in any of these works, the present work is unusually interesting for its exposition of the artist's exact geometry of composition and spatial arrangement, here built up throughout within a system of cones and hemispheres, and of the adaptation from archaic and early fifth century Greek sculpture, just as in the faces of his superb portraits, in the stylized torso and the hint of fragmentary condition of antique sculpture supplied by the curious shadowing of the arm.

The third great denominator of Venetian

PAOLO VERONESE: "CREATION OF EVE"

LENT BY THE ART INSTITUTE OF CHICAGO



LENT BY
MR. S. H. KRESS
GIOV. BELLINI:
"ST. JEROME
READING," 1505

painting, Mantegna, is represented by a work executed long after he left Padua whence he had transmitted his weightiest influence to his father-and brothers-in-law, the Bellini, though this magnificent *Tarquin and the Cumaeen Sibyl* from the Cincinnati Art Museum is not only ever a joy to see again but also a summation of all the grandeur of Imperial Rome which, in his statuesque contours and brilliant line, was the stuff Mantegna best gave the Venetians.

Giovanni Bellini's *St. Jerome Reading*, lent by Mr. S. H. Kress, is, despite its small format, fit to stand alone as a champion of the founding father of Venetian painting; painted in 1505, eloquent of the digestion of the rich and varied innovations mentioned above, it also proclaims the seventy-five-year-old master at a moment when the great Giorgio of Castelfranco had come and gone in the great, fertile Bellini studio and had left a residue of immortal genius that is visible in the wondrous airiness of space and flexibility of mass, in that ineradicable view across the distant, blue lagoon, in the memorable lyric poetry of the bird on the branch and the squirrel and rabbits at play.

Two debutantes to America are, first, the Filippo Mazzola *Portrait of a Man*, with its strong, earthy flavor of the North Italian

The Editor's Review

A DISCARD CALLS A DOUBLE DEAL; OR,
THE POT CALLS THE KETTLE BLACK

MR. THOMAS CRAVEN, a widely publicized writer, having apparently concluded that, in two volumes of what newspapermen term "boilerplate," he had completely disposed of the history of art, past and present, has this month, in the current *Scribner's Magazine*, chosen to sling mud as well as ink on a new subject: the people who sell pictures. Difficult as it was to review Mr. Craven's books or to get any competent authority to criticize them because their contents were so stale and unoriginal, it is the easier to appraise him when he arrives at his proper *métier* of sensational journalism. And his ability to amuse his readers is increased in direct ratio.

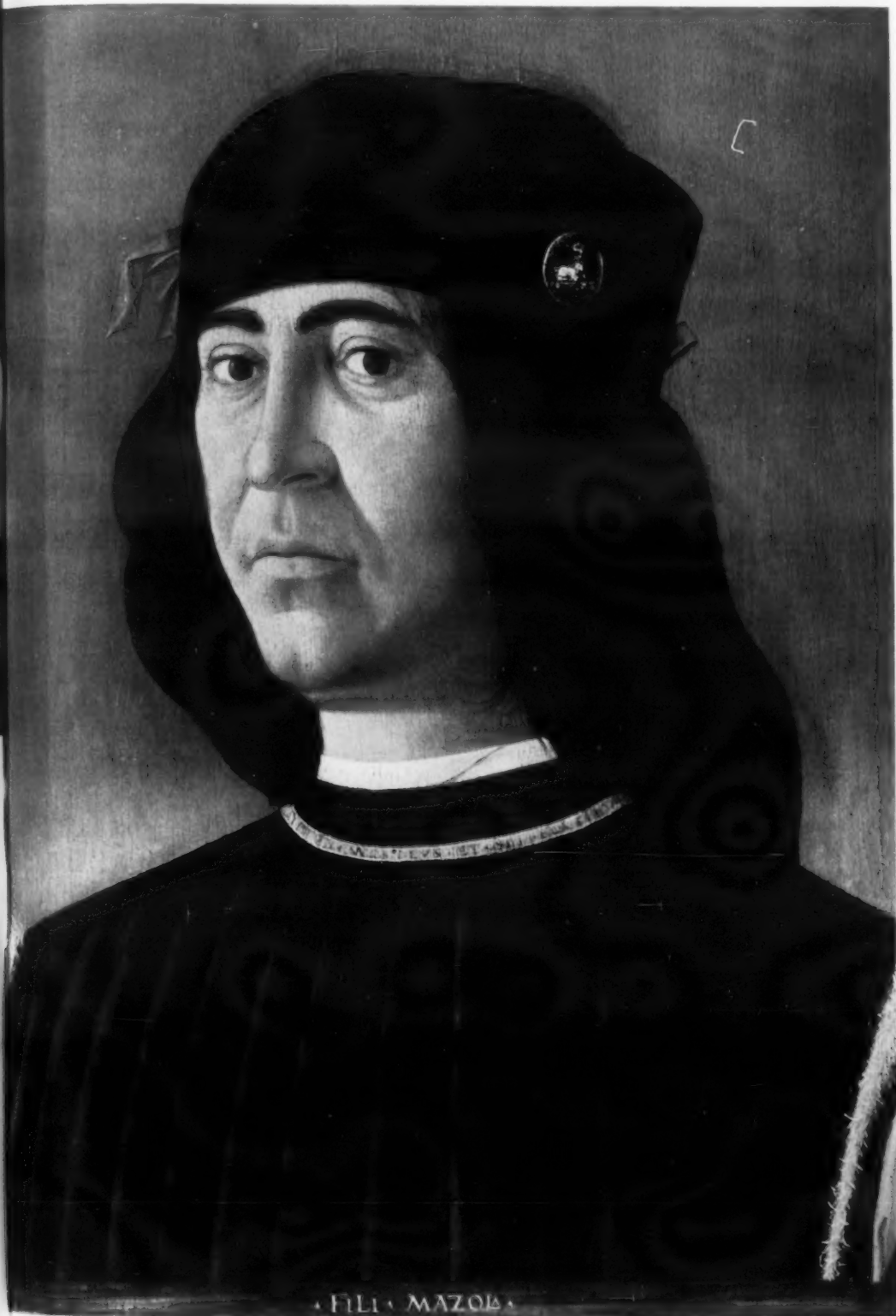
What a joy to find in the twentieth century of the Christian era a writer basing his article on a brand new version of the most famous if not the oldest of paradoxes! "A prominent picture merchant," begins Mr. Craven, "said to me, 'There are approximately a hundred art dealers in New York; there is only one honest dealer in the lot—and I'm not the man!'" "Epimenides the Cretan," begins the venerable paradoxical proposition that dates back to the fifth century B.C., "says that all Cretans are liars; does he lie or does he speak the truth?" The answer is as indicative of the reliability of Mr. Craven's allegedly "candid" informant as of the veracity of Epimenides. Mr. Craven does not say whether the same Cretan supplied him with the hodgepodge of innuendo, imagination and errata, salted with an occasional truth, which makes up the balance of his article, but it is perfectly reasonable to suppose that it derives from an equally reliable source.

His thesis is that with the exception of five dealers in contemporary American paintings whom he names, the art dealers of today are a group of thorough scoundrels, uncompromisingly commercial where not dishonest, and rude to casual, non-buying visitors, especially to those with dogs. It is neither our function nor our purpose here to defend a trade against accusations like these which are as ridiculously unmeasured and obviously unjust as if they were made in the same words against, let us say, the profession of hack-writer. We do not feel ourselves endowed with the duty of protecting the commercial section of our public, of a business of which we are only too well aware that, like all other businesses in this questionably best of all possible worlds, includes its fractional complement of reprehensible and untrustworthy members—though we cannot admit that the average percentage is greater than in the occupations of, for example, stock-broker, publisher, sausage-maker or, again, hack-writer. We might even say that Mr. Craven has so far demonstrated his ineptness to write on the subject he chose, as to have omitted mention of the small group of dealers who, though constituting a tiny minority, are at the moment the most pernicious black sheep of their trade—the sellers of so-called "old masters," inevitably attributed to the greatest names in the history of art, who, systematically abetted by a kind of journalistic torch-carrying not unrelated to Mr. Craven's sparkling literary style and, as well, by the so-called "certificates" of minor European "experts" whom they have gradually corrupted, spread an entirely false aesthetic about our young country which is likely to do infinitely more harm than the anti-caninism of which Mr. Craven makes so

strong a point.

But we do very much feel called upon to bring attention, in this case, to such of Mr. Craven's laughably incorrect aspersions as that dealing with the formation of the Mellon Collection: the tall tale, in itself palpably apocryphal, of ordering a broker to buy pictures over the telephone from the Russian government "when the exchange was favorable" is seen at its best when one realizes that Russian exchange has been maintained under an ironclad, unchanged,

(Continued on page 21)



EXHIBITED AT M. KNOEDLER & COMPANY

"PORTRAIT OF A MAN," SIGNED BY FILIPPO MAZZOLA, FIRST SHOWN IN U. S.

mainland maintaining itself despite the ordering within purely Bellinesque form, especially rewardingly seen because of the fine preservation of the painting surface; second, the Andrea Solario *Lady* which, on the other hand, mixes the effete, elegant mannerism of Leonardo and his Lombard followers with the regulated decorative sense of the Venetians, to result in a uniquely poetic stylization and harmony of color.

Giorgione's inevitable absence is fractionally atoned for by the

(Continued on page 21)

Roofs for Forty Million; Artists Campaign for Decent Living Conditions

BY MARTHA DAVIDSON

THE theme is Housing—but don't limit yourself to slum horrors. We want a few hundred yards of art—not a mile of tenements. The subject is very broad and can be treated satirically, realistically, imaginatively, optimistically, pessimistically, etc., in terms of causes, results or Utopian dreams." Such was the appeal recently made by An American Group, a coöperative association of fifty-two artists, in search of pictures, and sculptures to be used in the projected exhibition, "Roofs For Forty Million" which is now being held at Rockefeller Center.

One third of a nation is without adequate shelter. Two million people in New York City alone live in Old Law Tenements. Each day the newspapers carry stories about the horrible plights of dwellers in blighted areas, of eviction and despair, of fire and crime, of sickness, starvation and death caused, in large measure, by the inhuman living conditions of the poor. As the appalling disparity between technological improvements in building construction and the indecent housing of the under-privileged became more acute, popular interest was enlisted by various groups and individuals until finally, four years ago, in the face of unsuccessful private ventures, government support was won under the direction of the PWA. It was recognized, as Lewis Mumford writes in the foreword to the catalogue, that "housing is nothing less than the collective demand that these things [health, growth, sociability] should be provided as a public duty, like pure drinking water or paved roads." During the past few years books have been written and plays produced in an effort to educate the people to the desire for decent housing. But the artist, feeling himself more and more to be a member of society, with rights to assert himself through his medium, as a political, social and economic being in a collective group, has hardly been unaware of the conditions to which he and his neighbors have been subjected.

Thus the call sent abroad by An American Group, sponsors of this exhibition on housing which extends over various aspects of a complex issue, was hardly, as it may first seem to be, a demand based on artificial premises nor one superimposed upon the artists. For, during the past few years the artists, haunted and hunted by the de-



EXHIBITED AT ROCKEFELLER CENTER, COURTESY OF WPA

THE COURT OF A FIRST MODEL TENEMENT ERECTED IN 1882; TODAY A HOUSING PROBLEM; B. ABBOTT PHOTOGRAPHER

pression, have regularly been exhibiting pictures concerned with these subjects. The collective expression in this instance is merely a culmination of the trend that, especially during the past decade, has given rise to an increased interest in literary content, in contradistinction to the decorative and formalistic content of art produced in Paris and elsewhere under the inspiration of France.

Architecture and dwelling houses, in specific, are hardly new subjects for the painter. They are encountered as Dutch interiors, Venetian canal scenes, classic ruins and picturesque cottages, but never have they been approached with the materialistic view manifested in the paintings on display. In these the artists have a moral to preach, a seed of discontent to sow. Despite the warning against concentration on slum tragedies there are but two or three artists who have not chosen their subjects from among the dismal, dreary aspects of inadequate housing. Harriton paints the peaceful aspect of his home in *Sunnyside Courtyards in Winter*. Stuart Davis, in a colorful and architectonic abstraction, draws upon city elements for a decorative panel which, in effect, is remote from the issues of housing. Loren MacIver lends whimsy and cheer to the gloomy face of over one hundred paintings representing evictions, over-crowded living quarters, demolition of buildings, degenerated urban and rural property, shanty towns, and so on. Her tenants are roaches, rodents and fleas, drawn freely and colored delicately. But humor, even the more powerful instrument of caricature, rarely plays a part in the remaining paintings which are directed towards dramatizing the ulcers imposed on nature by man. Many artists, like Gropper, Schreiber, Jones, Jules, Knight, Limbach and Terrell have made laudable use of their artistic license in vivifying their subjects. But others have become bogged in that hopeless mire that threatens pictorial reporters and makes them neither very good reporters nor very good artists. For effective reporting—effective in that the results reveal the madness of poverty, destitution and homelessness in a land of plenty, stimulate reaction against the conditions and causes and indicate, *constructively*, as well as dramatically, the solutions of today—one must turn from the paintings, prints, drawings and sculptures to the photographs and the architectural models lent to the exhibition by various civic and architectural organizations.

(Continued on page 22)



EXHIBITED AT ROCKEFELLER CENTER

"HOMEWORK"; ELIZABETH TERRELL'S DRAMATIZATION OF A HOME SWEATSHOP

SCULPTORS ON PARK AVENUE

An Important Experiment in Open Air Showmanship

BY ROSAMUND FROST

IF ONE of our civic housing commissions were to observe the crowd of people pressing about an enclosure at 30th Street and Park Avenue as if the first ball game of the year were going on inside, there might be more outdoor plots in New York adapted for exhibition purposes. For, in Spring, especially, it is unbelievable what zest sunlight and open air add to a show. On days when the public cannot be coaxed into a gallery, curiosity, if nothing else, will bring them to an event such as has just opened under the auspices of the Sculptors Guild. The block has been unpretentiously enclosed and, as a solid background, there is a plain brick wall. Lines of delicate birch trees bursting into leaf, aided by skillful landscaping, give variety of approach to the pieces. Behind, the tall buildings take the sun, the logical setting for an art that interprets nature in architectural terms.

A word should be said regarding the organization which is responsible for the show, with its purpose of uniting all progressive tendencies, furthering the artistic integrity of sculpture and giving it its rightful place in the cultural life of the country. The Sculptors Guild was formed last July and this is its first exhibition, organized in exactly three weeks. It not only has distinguished exhibitors, but has already conceived of the novel idea of planned activities to be held on the ground each day, with prominent sculptors giving demonstrations in the techniques of designing and execution. A minimum entrance fee is charged and an excellently illustrated catalogue has been produced to sell at twenty-five cents. There is neither stiffness nor formality, nor the sense of claustrophobia that is produced by a series of large nude figures confined in a space too small for them. This is not only ideal (and painless) education of the public at large, but intelligent showmanship—what has hitherto been lacking in art exhibitions of all kinds—and its enthusiastic reception can be anticipated with certainty.

Perhaps the most interesting aspect of the show is the fact that it brings home the differences of in- and outdoor lighting, with a consequent revision of opinions and revaluation of artistic achievement. Whereas it may be considered unfair to condemn a piece which never was in-



SCULPTORS GUILD: OUTDOOR EXHIBITION
JOSE DE CREEFT: "HEAD," IN BLACK GRANITE

tended to be seen out of doors, in support of this prejudice one can fall back on the traditions of the two civilizations which produced the greatest sculpture that the world has known: the Egyptian and the Greek. Both created works which had to stand up under the direct rays of a Southern sun, and the limitations imposed by these sharp divisions of light and shade evolved an art standard which remains unchallenged today.

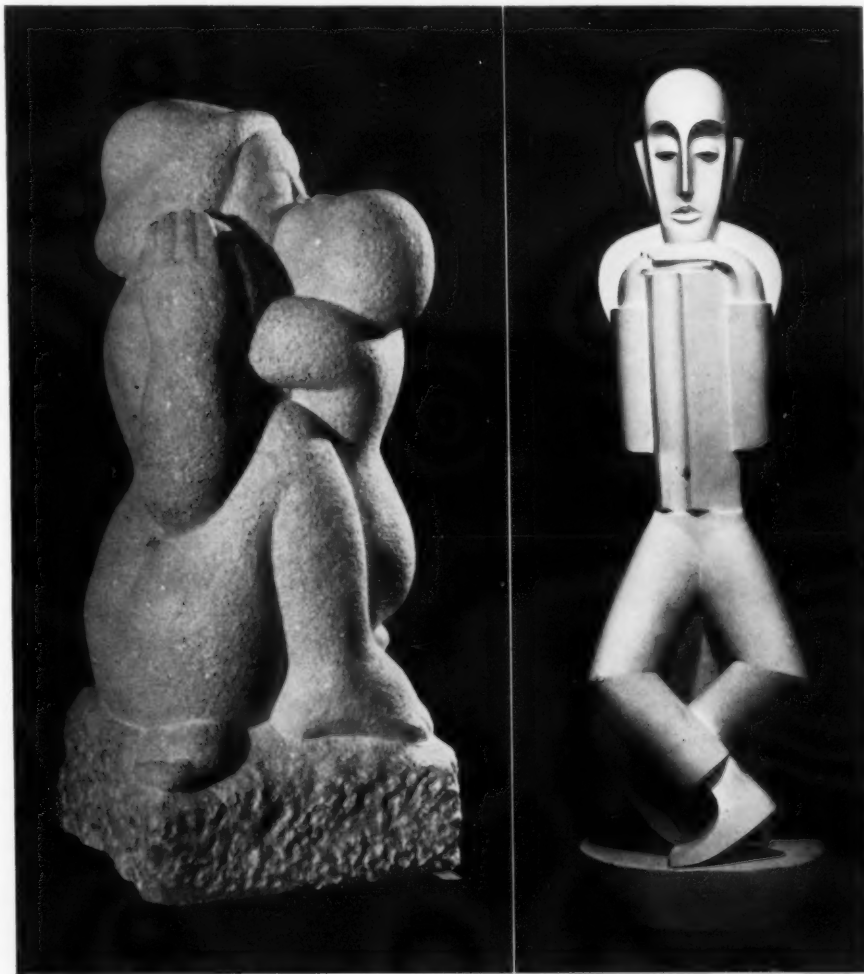
The number of direct stone carvings in the show contribute greatly to its vitality. Their appropriateness out of doors makes one speculate on the decline of garden statuary, with its over-production of sprightly banalities, which has made "fountain figures" a term of opprobrium. For, actually, many of these works, such as John Hovannes' *Torso* and Jean de Marco's *Seated Figure*, would make an ideal focal point for a small garden. Like friendly boulders, their natural forms call for greenery and the slow patination of rain and weather.

One is often struck in a sculpture show by meaningless gestures described by lifeless figures. Outdoors these have a definite significance. The old sculptors' problem of what to do with the arms, which is so often solved by raising them above the head, under the

sky no longer looks theatrical or stilted. There is an invigorating, spontaneous feeling about these taut, fresh bodies, such as Harold Cash's and Maurice Glickman's nudes, which culminates in the magnificent freedom of Zorach's *Spirit of the Dance*, a cast of which is shown in a beautiful silvery-grey patina.

Contrary to general belief, the inevitable humorous subjects in ceramics and glazes appear thoroughly out of place in the open air. So do figures in modern dress such as Milton Hebard's *Cellist* (in itself a good piece of sculpture), or naturalistic animals like Manship's supercilious, gargantuan *Hound Dog*, and Paul Fiene's *Rising Deer*, direct descendant of the cast iron genus spawned on Victorian lawns.

Probably the most satisfying piece of direct carving is Aaron Goodleman's *Mother and Child*, its flowing, perfectly interrelated forms enlivened by the grain of shining crystals running through the Georgia marble. The same theme has been still more



SCULPTORS GUILD: OUTDOOR EXHIBITION
GOODLEMAN: "MOTHER AND CHILD"; "MAN WITH BOOK" BY STEA

(Continued on page 22)

New Exhibitions of the Week

ELIOT O'HARA: COMPETENT LANDSCAPES; VIOLET WRIGLEY

A RETROSPECTIVE exhibition of the watercolors of Eliot O'Hara at the Argent Gallery goes back to 1900 in a small painting which he made of Marblehead as a child, and takes the spectator through his latest work made this winter in California. Swift, easy and sure in his approach, he attained early a facility in presenting a scene in an exceedingly competent manner. None of his work shows hesitancy, none of it has a tendency toward sketchiness, so often a pitfall of the watercolorist in the making. With a flair for recreating transitory effects of atmosphere, he records every phase of the barometer with ease. *Jefferson Street, Savannah* is probably the wettest rainy day ever isolated on paper. *February, Arizona* is marvelously suggestive of the fortress-like chill of the mountains of this region when it is snowbound. *Winter, New Mexico* exploits the shimmering quality of its air. Among the latest watercolors is *Sunset, Key West*, which in purple, red and orange sets forth a scene with an authenticity hardly possible in its actual tropical violence of color. O'Hara enjoys the surface look of nature, and he transcribes it with charm and conviction.

Violet Wrigley shows oils and watercolors in another room. Freer in the latter medium, she is interested in landscapes which are nicely composed arrangements of the green fields and red barns of Westchester and Pennsylvania.

J. L.

THE SPRING FESTIVAL OF A RECOGNIZED GROUP OF PAINTERS

SPRING 1938" is heralded at the Rehn Galleries with a large group show representing the latest work of over thirty artists whose paintings are regularly exhibited on these walls. Little novelty but much solid quality is manifest in the mellow still-life of autumnal fruits and leaves by McFee, in the characteristic semi-drooped seated figure of a young woman by Speicher, in the sober but luminous watercolors of dismal rural scenes by Burchfield, and in the sunlit watercolor of a country hill by Hopper. John Carroll's contribution is an unusually sensitive study of a young boy while Peggy Bacon's is an amusing and at the same time poetic nocturne, in pastel, of city backyards and amorous felines, and Alexander Brook's is a large portrait, painted with his celebrated deftness, of a young man singing to the accompaniment of the piano.

The greatest departure in subject and style is made by Watkins

whose painting of a bowl of white roses captures the freshness of the flowers, the nuances of their delicate tints, and at the same time reflects, in the treatment of the brush, the freshness of an artist intent upon winning new plastic victories. Mattson is another whose latest paintings, a self-portrait and a *Moonlit Still-life* full of fateful portent, evinces progressive vitality, as do the crisp marine by Kantor and the dramatic landscape by Arnold Blanch. Poor's portrait of a girl in yellow seated on a sofa, tense in thought, supplies the apperception of character that invariably is ignored by Speicher in his impeccable figure pieces.

There are others, like Miller and Marsh, who emerge less conspicuously in this exhibition, but, as a whole, this spring event substantiates the reputation of these artists, followers, in the main, of the conservative traditions established in this country during the 'twenties.

M. D.

REVINGTON ARTHUR, A BOLD COLORIST; PRINTS BY MATISSE

THIRTY-THREE American Families" is the title given, without much concern for accuracy, to Revington Arthur's exhibition of paintings at the Montross Galleries. Arthur, a resident of Silvermine, Connecticut, is a powerful painter whose color dynamics are volcanic, frequently stentorian as the clashing of cymbals. With unmitigated daring he combines realism with decoration. He is as relentless in expressing the hideous professionalism of the family of *Panhandlers* as he is in stating the callousness of the *Itinerant Preacher* and the bigotry of the *Schoolmaster*. His exhibition of types of families and of individuals in various parts of the country and in diverse classes of society comprehends seven years of prodigious work. During this time Arthur has experimented with his large group compositions with growing success and with increasing force of characterization. He shows keen regard for the definition of colors, especially of his favorite greens and reds. Only within the last two years has he attempted to render the effect of light and atmosphere on color and form.

In addition to the large group portraits there are several small canvases that particularly express the artist's kinship, in the use of violent colors and broad forms, to the progenitors of modern Expressionism—Van Gogh and Gauguin. Though this Connecticut painter at times uses color garishly or composes uneasily as he does in his satire, *As New York Sees Us*, he is nevertheless able to create such a faultless and such a stirring painting as *Flagman's Daughter* which epitomizes his style and gives promise of him as an important contributor to American art.

Concurrently the Montross Galleries are showing a group of lithographs and etchings by Matisse. These prints, covering the early years from 1906 to 1914, are of interest not only because of their graceful, cursive lines and insouciant stenography, but because they are the same examples that were included in the exhibition in 1915 when these galleries sponsored Matisse in his first American one man showing.

M. D.

GABO: CONSTRUCTIONS IN SPACE

AT THE Julien Levy Gallery the *trompe l'oeil* of our ancestors and the paranoiac images of our contemporaries are supplanted by the modern bibelot. Compared to Victorian trivialities, Gabo's "Constructions in Space" are tasteful ex-



EXHIBITED AT THE ARGENT GALLERIES

ELIOT O'HARA'S FREELY PAINTED "DESERT PLANTS," WINNER OF A WATERCOLOR CLUB PRIZE

ercises in performance of a laudable theory. Instead of the intricately carved gewgaws that decorated the nineteenth century parlor, Gabo offers designs composed in planes of a colorless material which simulates glass. The forms derive ultimately from machinery and recall the artist's training as an engineer and mathematician and his leadership among the Russian Constructivists. It has been deemed necessary to facilitate the appreciation of these endeavors by seeking the authority of Plato and St. Thomas Aquinas, whose utterances, wrenched from their contexts, are blazoned on the walls. Even were these quotations entirely relevant to "machine art," which they are not, it would still seem hardly necessary for the modern artist or craftsman to resort to the ancient word as authority for his mode of expression.

However, the "Constructions in Space" are remarkable abstractions in three dimensions, frequently poised exquisitely, balanced as a complex and independent orbit in space. If they elicit no great emotional response, they at least demand intellectual appreciation for their purity of geometric form. M. D.

SUBTLE AND ACCOMPLISHED PASTELS BY P. DICKINSON

FOURTEEN pastels by Preston Dickinson at the Downtown Gallery reflect an approach to art which prevailed in the 1920's more frequently than in the present. Divided by so short a period of time, it would be difficult to parallel in the style of any painter of Dickinson's proportions today. For it is remote from the tumult and the shouting in a curious way. Not a human problem obtrudes itself into these still-life studies and landscapes. They stem from a philosophy of art for art's sake, and in their order and harmony they seem to have no connection with the chaotic life which so forces the artist out into the open today. Subtly integrated in form and interrelated in color, they are satisfying in a manner which recalls Demuth's delicate and exquisitely contrived compositions.

This is particularly noticeable in *Grain Elevators, Omaha, Nebraska*, its springing line and geometrical shapes being described with the utmost refinement. It bears no trace of the earthy life which produced it, but emerges an ideal conception from the artist's mind. More real, certainly inviting to the touch, are the still-life studies. Fruit and bowls and vegetables, complex in arrangements, are so imbued with a sense of spatial values that they have a three-dimensional roundness and solidity. Color contrasts, which range from subdued and somber tones to high-keyed brilliancy, enhance the richness of the design. One or two landscapes of Spain, where Dickinson died eight years ago, are treated with the same detachment. Compared with the painting which is coming out of that unhappy country today they reinforce one's conviction, that other times govern other customs. J. L.

IMPORTANT SPRING SHOWING OF FRENCH NINETEENTH CENTURY MASTERS

THE Bignou Gallery has banished tragedy if not the tragic painters in its current show, and is presenting a face of nature fit for the most smiling April day. Fifteen canvases by French nineteenth century masters run the gamut from Corot through Renoir. Two paintings by Pissarro are perhaps the most interesting, for they show him in a not-so-familiar phase. *Bords de Seine*, a very large canvas, with its fields and houses bordering the river, and its great wide sky, is full of his tranquil love of nature, and his earnest feeling. There is less the quality of glistening light than one associates with Pissarro, more the solidity of Courbet, and a combination of rich greens and blues reflected again in the quiet water which one finds in Cézanne's color. Five examples by Cézanne are interesting in conjunction with the current Durand-Ruel show, and two of them represent the later period magnificently. *Matinée de printemps à St. Antholin* leads one into a road which penetrates the cut in a hill, so that one can see and touch and wander in its rocky, shady passage.



EXHIBITED AT THE DOWNTOWN GALLERY

COLOR CONTRASTS IN "STILL-LIFE WITH GOURDS," PASTEL BY PRESTON DICKINSON

Arle, le printemps, with tempestuous clouds and the twinkling surface of the yellow fields, is Van Gogh in his happiest mood. Gauguin's color in *Baigneuses Tahitiennes*, which hangs next, seems not to have faded and become dull, as it can in such a comparison, but to have deepened, enriched and aged, as though by the kind processes of time. A delicately painted *Femme à la mandoline* by Corot, an elegant little horseman by Degas in *Le Jockey*, and a show which is mainly a feast of color is topped off by a delectable and juicy *Nature Morte au melon* by Renoir. J. L.

ROUNDAABOUT THE GALLERIES: TEN NEW EXHIBITIONS

THE circus is in town and Milton Avery is at the Valentine Gallery. His painting, *The Group*, of clowns, of acrobats and charging horses, is a paean to the season. It flashes with liveliness and energy and it sets a standard for the artist's endeavors. Three dozen other paintings vary considerably in merit. In contrast to *The Group* they have an immobility forced upon them by the artist's predilection for patterns of color. Avery is a direct heir of the Fauves and his paintings are organized in relations of flat, broad color areas. But unlike Matisse, the genius of the movement, Avery's colors are rarely pure and singing, but are instead muted in harmony with the spirit of his travesties. He arbitrarily manipulates, for the sake of both design and expression, the laws of natural color, of perspective and of classic form. His favorite motif is the human head, painted in noxious tones of green, purple and other hues, placed in profile and caricatured with humor, but repeated manneristically to the point of monotony.

When Avery is not painting the circus he is poking fun at bathers on the beach or indulging in witticisms pointed at the audiences of the Burlesque and the strip teasers, with their ridiculous display of demureness. Among the most engaging of his characteristics are a sly humor and an ability to convey it in simple terms of color, design and caricature. At other times Avery paints artists at work or people sitting around a table eating, dozing, playing cards or checkers, all with an impassivity, a total disinterest in each other and an individual preoccupation that make these paintings interesting descendants of Cézanne's masterpiece now being exhibited next door.

THERE is no compromise and there is no peace in the paintings of Mané-Katz, a Russian born artist who has been a citizen of France since 1922. Although he is well-known abroad, the present exhibition at Messrs. Wildenstein & Company is his first American showing. His paintings are tempestuous beyond Soutine and turbu-

(Continued on page 20)



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY

II CENTURY ROMAN SARCOPHAGUS OF A YOUNG GIRL, THE POSSIBLE MODEL FOR DONATELLO'S FAMOUS "SINGING GALLERY"

BUFFALO: A YEAR'S ACQUISITIONS

The Albright's Wide Variety of New Additions

THE Albright Art Gallery, contrary to usual museum tradition, is currently announcing its acquisitions of the past year as a group instead of individually. As the Gallery has become the owner of six excellent pieces of sculpture, two important paintings and three fine drawings as well as various incidental objects, this announcement is of particular interest, showing as it does to what extent a characteristic public American collection is being constantly enlarged and built up.

Among the sculptures a Roman sarcophagus of the second century is of considerable importance. The relief on the front shows four funeral genii representing the four seasons, with vases of fruits and flowers separating them. The center medallion contains a portrait of the deceased, apparently a young girl. Under the medallion the same group of four *amorini* reappear, clustered about a figure representing the earth. Its poetic concept and rhythmic grace proclaim it to be an outstanding work and quite possibly the very example which inspired Donatello's famous *Singing Gallery*, whose chief motifs are likewise *putti* and fluted urns.

Interesting, too, is an alabaster statuette of a Sumerian worshipper, from Southern Mesopotamia, and tentatively dated in the early dynastic period, about 2800 to 2600 B.C. Modern civilization is becoming more and more aware of the astonishing genius and accomplishments of the once unknown Sumerians, and of the extent to which their culture has contributed to our own development. This example of their little known sculpture is said to have been found in Khafage, the Biblical city of Opis. Unlike the Egyptian, which is built on the cube as its basic pattern, the Sumerian sculpture has been described as depending on the cylinder or cone.

A portrait relief of the Egyptian King Akhnaten of the fourteenth century B.C. is another important accession. This fragment of a larger bas relief is particularly well preserved and has been cited as offering the most typical heads of the king and of his consort, Nefertiti. The king is shown worshipping the sun, who was the single god he substituted for the polytheism of his people. The poetry of his nature, revealed in a prayer to this deity found in his mummy case, is convincingly retained in the por-

trait. It is interesting that in this relief the sun is represented in straight lines falling diagonally towards the outstretched arms of the king, and that these rays once ended in tiny hands, which are mentioned in his verse.

Another new sculptural work is the portrait head in wood of a priestess of the Yéwé, which was discovered in 1926 in the city of Abomey. This is an example of the classical art of the Negro realm of Yoruba which flourished in the sixteenth century and would seem to be closely related to the earliest bronze heads of the Kingdom of Benin. The naturalism of this portrait contrasts with the grotesqueries that have come to be associated with African sculpture which belong to the later period of degeneration. The head is simple and classical in outline, the neck delicate and beautifully modeled. What remains of the face shows it to have been a true portrait. Together with this piece comes a wooden mask of a ritual type from the French Congo. With its heart shaped face, half closed eyes and hair dressed in a high crest over a frame of grass cloth, there is a poetic, dreaming quality about this face that is as haunting as the ghost it is supposed to represent.

Last of the sculptures is an Aztec figure of volcanic rock representing the Goddess of Flowing Water. Straightforward and square cut, the figure, which symbolizes the destructive as well as the beneficent forces of water, is instinct with cruelty and grimness. Originally coated with red ochre, the entire body is rose colored, with grooves for inlays of colored stones in the face, hands and breast.

The two new paintings are completely diverse in period and subject. These are a fine Fayum portrait of a man, instinct with the characteristic vigor of this art and with the glowing color of its encaustic painting, and a large landscape by Claude Gellée, Le Lorrain, *Philip Baptizing the Eunuch*, painted by the master in his old age and signed and dated, Rome, 1678. This work, a landscape of serenity and calm beauty, was recently shown in New York at the exhibition of the works of the painter at Durlacher Brothers.

Drawings acquired are *Girl at a Window* by Constantin Guys; *View through an Arch of Westminster* (Continued on page 22)



RECENTLY ACQUIRED BY THE ALBRIGHT ART GALLERY
CONSTANTIN GUYS' DRAWING, "GIRL AT THE WINDOW"

ART THROUGHOUT AMERICA

INDIANAPOLIS: AN EIGHTEENTH CENTURY FRENCH PORTRAIT

A GENEROUS benefactor of the John Herron Art Institute, Mrs. Albert J. Beveridge, has recently presented this institution with a magnificent French eighteenth century portrait by François Drouais. Representing the Minister of State, the Marquis d'Ossun, it was painted at the order of Louis XVI to commemorate a treaty which the Minister had negotiated, the *Pacte de Famille* of 1762. The sitter is shown at a table upon which he rests his right hand which holds this document. Details of the painting, including a file of Spanish correspondence, have reference to the statesman's authority and experience, and recall his Spanish ambassadorship under Louis XV. Attention is drawn from the superbly painted velvet coat and the detailed study of the hands to the fact itself which, though formalized in the manner of the day, is nevertheless firmly constructed, the mobility of the eyes and mouth and the general sense of life being especially characteristic of the best portraiture of the French eighteenth century. Another Drouais canvas on view in the museum, the *Portrait of a Girl*, has likewise been lent by Mrs. Beveridge. Together, these works give an excellent idea of the Rococo aesthetic shortly to be swept away by the Revolution.



PRESENTED BY MRS. ALBERT J. BEVERIDGE TO THE JOHN HERRON ART INSTITUTE
FRANÇOIS DROUAIS: "PORTRAIT OF THE MARQUIS D'OSSUN"

SAN FRANCISCO: A MAURICE STERNE FOR THE MUSEUM; CURRENT EXHIBITIONS

WOMAN PRAYING, one of Maurice Sterne's most lyrical oils, painted during his Balinese visit in 1914, has just been presented to the San Francisco Museum of Art by Mr. Albert M. Bender. This gift brings the number of works by Sterne now in the Museum's Albert M. Bender Collection to the total of thirty-two, thirty of them drawings, which are representative of all phases of his development, and one other oil, *Girl Resting*.

As a special feature the Museum has set aside one of its galleries for a continuous series of one man and group shows of the work of artist members of the San Francisco Art Association. Each exhibition remains on view for a period of two weeks. The order of exhibition was chosen by lot by the artists themselves. Biographical data with the artist's views on art and his special intentions in his own work are given in wall labels.

This gallery has become one of the most popular in the Museum—of great interest to all painters in making professional comparisons, and of equal interest to the public in permitting an acquaintance with the work and personalities of local artists.

The Museum's most important current event is the fifty-eighth Exhibition of the San Francisco Art Association which covers works in oil and tempera as well as sculpture. One of the outstanding West Coast annual shows, this exhibition will remain on view until early in May.



LENT BY THE LILIENFELD GALLERIES TO THE COLUMBUS GALLERY OF FINE ARTS
"THE INDIAN" BY THE GERMAN ARTIST, PECHSTEIN

COLUMBUS: THE LEADERS OF GERMAN ART IN A COMPREHENSIVE SHOW

THE stimulated interest in modern German painting that has been noticeable in this country during the past year is again manifested in the exhibition of German contemporaries current at the Columbus Gallery of Fine Arts. The outstanding names of the various art movements of the twentieth century are all represented in this show, which includes twenty-three paintings by eighteen artists. Most of these painters served in the War and are now exiles or forbidden to exhibit their work in Germany, their individuality of expression being unsuitable to the totalitarian state. The introduction of their work in America has had a both stimulating and broadening effect upon the art world.

Corinth, with his *Tulips and Almond Trees*, is followed by members of the Dresden group known as *Die Brücke*, which paralleled the Fauves in France, and which includes Kirchner, with his *Railroad*, Schmidt-Rottluff and Emil Nolde. Max Pechstein is also shown in three works, *The Indian*, *Mending Nets*, and *Old Bridge*, all lent from the Lilienfeld Galleries.

An important international figure is Oscar Kokoshka, one of the few German artists to reach a French audience in the early 1920's. His *Girl with a Doll*, lent by Dr. W. R. Valentiner, is an important contribution to the show. The expressionistic and dramatic art of another group, *Die Blaue Reiter* is shown by Kandinsky, with two abstractions, and by Paul Klee. Otto Dix, Max Beckmann, Lionel Feininger and Karl Hofer represent further schools and movements.

ANDOVER: JOHN SLOAN: RETROSPECTIVE OF A PROMINENT AMERICAN PAINTER

THE major Spring exhibition at the Addison Gallery of American Art, Phillips Academy, Andover, is an important one in the field of American Art—a retrospective exhibition of the work of John Sloan. This exhibition, which continues through May 18, is somewhat unique, in that the selection of the pictures and the writing of the catalogue has been left almost entirely to the painter himself. It is not often that an artist is allowed an opportunity to pass critical judgment in print on his own work, but in the Andover exhibition, John Sloan has written a comment on each picture, and in the foreword to the catalogue sets forth his own creed and experience as an artist.

In the early part of this century, Sloan's work was considered revolutionary—mainly because he departed from the prevailing custom of nineteenth century painters, turning from the beauties of landscape, to the life about him in New York City. In his early pictures, he treats such themes as *Chinese Restaurant* and *McSorley's Back Room*.

One of the most delightful pictures of this period is *Roof Gossips*, which combines Sloan's gift for anecdote



**FRENCH
AND COMPANY INC.**

**ANTIQUÉ
TAPESTRIES
FURNITURE
TEXTILES
WORKS OF ART**

210 EAST 57TH ST. NEW YORK

MARIE HARRIMAN GALLERY

PAINTINGS BY
THOMAS DONNELLY

APRIL 18 TO MAY 7

61-63 EAST 57TH STREET, NEW YORK

MAX GAISSER

*The Meissonier
of Munich*
1857-1916

A museum work
17 x 21 inches



FROST & REED
ESTABLISHED 1808 LTD.

10 CLARE STREET,
BRISTOL, ENGLAND
26c, King St., St. James',
London, S.W.1.

with excellent composition and color harmony. *Backyards, Greenwich Village*, which has been lent to the Andover exhibition by the Whitney Museum of American Art, New York, is also one of the best early paintings.

In Sloan's work from 1928 to the present time, we find an abrupt change, and over this change considerable controversy has taken place. The painter appears to have abandoned his earlier interest in life of the city and is absorbed in a new technique. The later pictures are in the main, studies of nudes in which a kind of cross-hatching is used to form "the color-shell which embraces the shape beneath." To many visitors to the Addison Gallery, the earlier works will be preferred, but one cannot help but admire the artist's refusal to remain static in his work but to continue to experiment and develop along fresh lines.

HAGERSTOWN: A NATIVE ARTIST, HENRI BRENNER, SHOWS SCULPTURE

FOURTEEN works of sculpture in stone, wood, bronze, and plaster, comprise the first American exhibition of Henri Brenner, being shown during March at the Washington County Museum of Fine Arts in Hagerstown, Maryland. All but two of the works in



EXHIBITED AT THE WASHINGTON COUNTY MUSEUM OF FINE ARTS
HENRI BRENNER'S RHYTHMIC GROUP, "DANCERS"

the current exhibition were included in a one man show at the Galerie des Quatre Chemins in Paris, during June and July, 1935, where Brenner was given a cordial reception by the press critics.

A native of Hagerstown, Brenner, after graduating in painting from the Maryland Institute of Fine Arts, studied with André L'Hôte. On his return to America, after completing the course of study at the Rinehart School of Sculpture, he was awarded in 1932 the Chaloner Prize for three years' study in Europe. A prolonged period of study with Ossip Zadkine had a strong influence on the work produced during that time, and which is now being shown in Hagerstown.

Woman and Shell, in the sharp division into planes, strongly suggests Picasso, who undoubtedly has had an influence on Brenner's thinking as a painter. The same work, as also *Boy and Bird* and *Woman and Child*, exhibit Brenner's dependence on Zadkine, although some of his newer sculptures show a mature liberation from the influence of any particular master. *Dancers*, in which these influences have been fused into a more personal style, is one of Brenner's most successful creations.



AUGUSTUS
JOHN'S
"PORTRAIT
OF BERNARD
SHAW"

RECENTLY ACQUIRED BY H. M. QUEEN ELIZABETH

The Art News of London

A *Portrait of Bernard Shaw* painted in 1915 by Augustus John has recently been purchased by the Queen and added to the Royal Collection at Buckingham Palace. This is one of the several heads of the famous author which John painted during the War, the best known being that in the Fitzwilliam Museum at Cambridge. Sometimes known as *The Philosopher in Contemplation*, the sitter is rendered in an appropriately reflective style rarely seen in John's work.

THE third loan exhibition of the "Masters of Maritime Art" was held during March at the galleries of Messrs. Colnaghi. This year's show was marked by the unusually rich selection of paintings from the sixteenth to the nineteenth century, the earliest of which was the Patinir *Martyrdom of Saint Catherine*, which has a ship-building scene in the background. The two Van der Velde were represented by oils, *grisaille* sketches and watercolors. Coastal scenes by Constable and Rowlandson, a shipyard scene by Jacques Volaire and other works which were more marines by association than by actual subject matter added variety to a type of show which can all too often become monotonous to the layman.

MODIGLIANI, who has often been called the "modern Botticelli," is being celebrated in a comprehensive exhibition of his work at Messrs. Tooth's Gallery, where twenty-three paintings and as many drawings show both the influence of the Italian master and that of the African sculptors from whom derive his elongated simplifications and reductions of the human figure. It is Botticelli who predominates in the wistful *Jeune Femme au chandail marron*, with its melodic line enclosing the carefully interrelated forms. Most satisfying are *La Fillette en bleu* and the rhythmic *Portrait d'Herbotène assise*. Two important nudes are specially deserving of notice, the standing figure, in its broken application of color, recalling the more painterly touch of Cézanne. The gouache *Caryatide*, on the other hand, is distinctly sculptural in inspiration.

A CHILD'S portrait by Tilly Kettle entitled *Master John Graham* came on the market during the last season, where it attracted attention for its charming qualities of color and composition. The painting has recently been engraved by the well known mezzotint artist, Miss E. E. Milner for Messrs. Frost & Reed who feel that, by thus making it available to the general public, it will take its place among the best known of those delightful child's studies that make the fame of the eighteenth century academicians.



THE SPANISH ART GALLERY, Ltd.

GOTHIC AND RENAISSANCE TAPESTRIES
TEXTILES & FURNITURE

TOMAS HARRIS, Ltd.
PAINTINGS AND DRAWINGS
by OLD MASTERS

50 CONDUIT STREET
LONDON, W.1

Cables: Barmaster, London

HUDSON FORWARDING & SHIPPING CO., INC. NEW YORK

CUSTOM HOUSE BROKERS AND FORWARDING AGENTS

Office: 17 State Street

Warehouse: 323 East 38th Street

Cable Address:
"JACBERG"

LONDON

Hudson Forwarding & Shipping Co., Inc.
Messrs. Gander & White
21/24 Cockspur Street, S.W. 1

Telephones:
Bowling Green 9-4151 to 4154

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
FOLLOWING CITIES:

PARIS
BERLIN
HAMBURG
VIENNA

BARCELONA
MADRID
SEVILLE
GLASGOW

ROME
FLORENCE
VENICE
NAPLES

MILAN
BRUSSELS
CANNES
NICE

GENEVA
LUCERNE
ZURICH
AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND
IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

GANDER & WHITE

(Formerly with Messrs. Cameron-Smith & Marriott, Ltd.)

EXPERT ART and GENERAL PACKERS SHIPPING and PASSENGER AGENTS

Offices:
NORWAY HOUSE
21-24 COCKSPUR STREET
LONDON, S.W. 1
Telephone: Whitehall 1339

Packing and Storage Warehouses:
ORMOND YARD
GREAT ORMOND STREET
LONDON, W.C. 1
Cables: "Gandite," London

NEW YORK

Gander & White
Hudson Forwarding & Shipping Co., Inc.
17-19 State Street

C. T. LOO & CO.

CHINESE ANTIQUES

41 EAST 57th STREET (Fuller Bldg.) NEW YORK
Shanghai 48 Rue de Courcelles, Paris Peiping

BY APPOINTMENT

D. KATZ

XVII CENTURY
DUTCH PAINTINGS
ITALIAN PRIMITIVES
ANTIQUE FURNITURE
& WORKS OF ART

—**DIEREN, HOLLAND**—

Twenty minutes from the railway station at Arnhem, Holland
AMERICAN AGENTS: SCHAEFFER GALLERIES, INC., NEW YORK

SCHAEFFER GALLERIES

INC.

PAINTINGS

61 EAST 57th STREET, NEW YORK

AMERICAN AGENTS FOR MESSRS. D. KATZ, DIEREN, HOLLAND

RALPH M. CHAIT GALLERIES

THE NOTED BAERWALD COLLECTION OF
CHINESE PORCELAIN

600 MADISON AVENUE NEW YORK

PIERRE MATISSE

51 EAST 57TH STREET, NEW YORK

BUYS & SELLS

MODERN FRENCH PAINTINGS
AFRICAN & PRE-COLOMBIAN ART

New Exhibitions of the Week

(Continued from page 15)

lent beyond Delacroix. His strokes are vehement and his colors either full throated or hushed almost to negation. He expresses with admirable candor the tortured spirit of the pious Jew, his religious fervor and the painful sensitivity of his race. Like Chagall he paints the religious ceremonies and the ritual emblems of his people, not, however, with Chagall's light hearted fantasy but with a ponderous intentness not always congenial to the distinterested observer. However, *The Three Feasts*, like *The Laughing Man*, is unusually expressive of a robust, vital and human emotionalism. *At the Wailing Wall*, awarded the Gold Medal last year at the Paris International Exposition, exemplifies this artist's liberal use of fiery colors and slashing strokes, elements more harmoniously integrated in *The Promenade* which is a tolerant satire on the Jew who flaunts, with pompous pride, his yellow Sabbath robe to the world at large. A similar indulgent humor appears in the delightful series of miniatures depicting street musicians, while the art of suggestion is perfected in a startling nude.

Gouaches by the artist are strangely different in mood. The tumultuous colors and strokes of the oils, often agitated inconsequentially, are supplanted by pastel tones, warm, disintegrating sunlight and idyllic subjects. But lacking is the particular expressionism that is the strength of Mané-Katz's canvases.

SEVERAL one man shows make up the current showing at the Studio Guild. Most interesting is the group by Ely de Vescovi who has assisted Rivera with his last two murals in Mexico City. There is a seriousness in her work, which deals with typical Mexican heads and scenes, akin to the feeling in Rivera's monumental figures. Her experiments with one of the technical problems of mural painting may have far reaching results artistically, for through them the number of hours when the surface of a mural is moist enough to work on, has been doubled.

Fresh, cool color distinguishes the watercolors of Geraldine Wright whose group consists entirely of flower paintings. *Cinerarias*, particularly, is a charmingly blended pattern of blossoms and leaves. Lephe Kingsley Holden shows both oils and watercolors, the latter being well executed outdoor scenes in Connecticut. *Nets* is one of the most attractive, delightful in its feeling, and possessing a depth unusual in a watercolor. Portraits by Willard Ortlipp are examples of a competent academic style. Two canvases by his wife Aimée Ortlipp are coloristically full of variety, and well composed structurally.

THE Art of Bali" as it appears in small contemporary wooden sculptures is the name of the first exhibition in the new quarters of the Schultheis Galleries. In teak and jack-fruit wood these informal works are the product of a country in which everyone, according to Covarrubias, seems to be an artist. Some of the pieces on view are simple, absurd little figures in comic attitudes, done without any serious reason or purpose, merely as an outlet for the creative energy of the amateur who remains both casual and anonymous. Not great art in any sense, nor what is usually regarded as folk art, it has the delicacy of informal Baroque, with its elaborateness of detail and perfection of finish.

LOUIS SCHANKER'S woodblocks at the New School make an exhibition in a medium usually most successful within the limits of black and white. This artist, however, has a sense of color which dominates the interest of these prints. The outlines of his designs have a sharp, staccato quality, and sometimes hinder the spectator's enjoyment of the colors, especially when the subject is representational in its character. When he experiments in non-objective pattern, however, the delicacy of his colors and their pleasing combination are intriguing. Schanker works more successfully in large units, the smaller ones having a tendency to seem overworked.

ARTISTS at Work" by Aline Fruhauf at the A. C. A. Gallery is an exhibition by a deft and witty caricaturist who not only satirizes her subject without fear or favor, but throws in a parody of his style for good measure. Stuart Davis looks out innocently from an abstract design suggestive of his own inventions in standard colors. Adolph Dehn, not innocent at all, is portrayed against a soft green meadow with a nude bather in the background recalling his *Great God Pan* of last year. The artist's take-offs of her victims' style are cleverly contrived and successfully worked into her compositions. This show is full of fun, an engaging index to the idio-

syncretisms of the painters, from subjective and objective viewpoints.

FRANCESCO DI COCCO's paintings, the last exhibition of the season at the Comet Gallery, show two approaches as sharply contrasted as the masques of tragedy and comedy. His decorative style, which will win him more friends, is seen in the studies for mural decoration of the Italian Pavilion of the 1937 World's Fair. It is good news that di Cocco is in New York, in connection with plans for the World's Fair of 1939, for in this phase of his work, which is watercolor, he has an exquisite, light touch, animation in his tiny, transparent little figures and color which is entrancing.

At the opposite pole are his serious paintings in oil, subdued in tone and portentous in their gloomy prophecies. Ghostly allegory, a perverse and surrealist fantasy marks such works as *Anguish* and *Flying Newlyweds*.

Venetian Holiday

(Continued from page 11)

exquisitely Giorgionesque but almost forgotten little *Mars and Venus* by the youthful Palma Vecchio, from the Brooklyn Museum; the idyllic pastoral background, the lyric adaptation of the formidable antique divinities, savor of the early *cinquecento* poets only a trifle less aromatically than the early *champêtre* scenes of the great Giorgio himself.

To skip over important works I have mentioned elsewhere, actually in the delightfully informal and unorthodox character of the exhibition itself, I cannot terminate without recalling the always fresh beauty of the Chicago Paolo Veronese. This imposing composition, this bright color, this reduction to the ultimate of the dogmas of Titian and Tintoretto, is indeed a stirring finale to this handsome demonstration on behalf of a great art.

The Editor's Review

(Continued from page 11)

controlled rate since long before Mr. Mellon bought his Russian pictures; the names of the various international dealers who figured as intermediaries—at a small commission—being, incidentally, well known to nearly everyone connected with art museums here and abroad. There are other such anecdotes and references, more or less of the same degree of credibility.

The fact is that Mr. Craven seems somewhere to have gotten the idea that art dealers exist to serve him in much the same way that public museums do, and his chief bone of contention is that they do not strain themselves sufficiently to get him photographs or to fawn over him. Quite apart from the simple truth that the New York art dealers, of whom he speaks almost entirely, are probably the most hospitable and polite group of men engaged in making a living—even though they may occasionally insist upon such a private property right incomprehensible to a Bolshevik as refusing admittance to dogs while exhibiting to the public, free, valuable and irreplaceable pictures which have been borrowed for the occasion and for which the dealers are responsible—Mr. Craven appears entirely to have overlooked that the majority of the men he vilifies are serious practitioners of their trade who, precisely the opposite of a jack-of-all-trades self-admittedly discarded by those trades and finally a refugee among the ink-slinging mercenaries, would never be so presumptuous or so unfair as to assume that an entirely personal, cock-eyed view of the art of the Impressionists could be publicly stated as unequivocal and absolute. These are the kind of assertions we feel we must notice, for not to do so would allow to go unchallenged a variety of misinformation far more dangerous than any hypothetical trade practices, even if they existed, in a civilization which still modestly believes in the theory of *caveat emptor*. There remains only to be corrected so eloquent an example of Mr. Craven's art scholarship as his spelling of the name of Jean Fouquet (not "Foucquet").

FAR from hiding our own deficiencies, we use this moment to confess to an attack of a sort of editorial amnesia that occurred a few weeks ago. On March 26, in reviewing the current Durand-Ruel exhibition of Cézanne, we stated that it was the first show since the inauguration of the Museum of Modern Art to present "the full sweep" of the artist, forgetting entirely the fine Cézanne exhibition, certainly of equal importance, held at the Bignou Gallery in November, 1936. We thus amend our statement and offer contrite sentiments to all concerned.

A. M. F.

ALEX. REID & LEFEVRE, LTD.

XIX & XX CENTURY FRENCH PAINTINGS

1^A, KING STREET, ST. JAMES'S, LONDON, S.W.1.

CABLES: "DRAWINGS, LONDON"

BIGNOU GALLERY

GEORGES F. KELLER, Director

MASTERPIECES BY XIX CENTURY FRENCH PAINTERS

To April 30

32 EAST 57th STREET NEW YORK
8 RUE LA BOETIE, PARIS

ARNOLD SELIGMANN REY & CO., Inc.

11 EAST 52nd STREET, NEW YORK

WORKS of ART-PICTURES

FOREIGN CORRESPONDENTS:

ARNOLD SELIGMANN et FILS
23 Place Vendôme, PARIS

ARNOLD SELIGMANN, TREVOR & CO., Ltd.
53 Grosvenor Street, LONDON

NEWHOUSE GALLERIES INC

formerly EHRICH-NEWHOUSE GALLERIES, INC

PAINTINGS

5 EAST 57TH STREET, NEW YORK

FAMOUS
MODERN ART CENTRE
 IN LEICESTER SQUARE
THE LEICESTER GALLERIES
 LONDON

When in Holland visit
THE BACHSTITZ GALLERY
 THE HAGUE: 11 Surinamestraat
Select Old Masters—Works of Art
 GREEK ROMAN RENAISSANCE MEDIAEVAL

ARTHUR GREATOREX, LTD.
 Publishers of Colour Aquatints
BIRD DOGS by R. WARD BINKS
WILDFOWL BY WINIFRED AUSTEN, R. I., R. E.
 Original Etchings & Mezzotints
14, GRAFTON STREET, BOND STREET, LONDON, W. 1.

FINDLAY GALLERIES
 8 EAST 57th STREET, NEW YORK
 PAINTINGS BY
EMILIO GRAU-SALA
 April 18-30
 KANSAS CITY 1017 Baltimore Ave. CHICAGO 424 S. Michigan Ave.

CHARLES RATTON
 14 RUE DE MARIGNAN, PARIS
PRIMITIVE ARTS

ROSENGART

XIX AND XX CENTURY FRENCH PAINTINGS

HALDENSTRASSE 11 **LUCERNE** SWITZERLAND

LILIENFELD GALLERIES
 PAINTINGS

21 EAST 57th STREET NEW YORK

HOWARD YOUNG
 GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
 677 FIFTH AVENUE

LONDON
 35 OLD BOND ST.

Sculptors on Park Avenue

(Continued from page 13)

abstractly treated by Oronzio Maldarelli, who realizes the unity that is just missed in John Flannagan's *Morning*, which can be satisfactorily viewed from one angle only. Flannagan's other piece, *Goat*, is disturbing for the pair of real horns that have been affixed to a compact piece of granite sculpture.

Strictly naturalistic representation, such as in Sonia Gordon Brown's *The Family* or Milton Horn's *Portrait of the Artist's Mother*, suffer in the open air, and unfinished, impressionistic surfaces like those of Minna Harkavy and Genevieve Karr Hamlin detract from the intention of the piece. Subtleties of modeling are also sacrificed, as in Baizermann's *March of the Innocents*, a brilliant piece of work seen in a gallery but flattened out under the sun. That this artist can create with greater definition is evident in his fine hammered bronze head, *A Song*.

A work that, by its sheer quality, would look well in any light is José de Creeft's black Belgian granite *Head*, with its magnificent control of form and texture. Concetta Scaravaglione's familiar *Girl with Gazelle* is entirely successful and Cesare Stea has made brilliant use of highly polished metal in his *Man with a Book*. The exhibition contains too many good pieces to enumerate separately. As a group showing, it has certainly surpassed any similar event this year, offering not only innovations that should be encouraged, but proving that serious creative sculpture has a definite place and meaning in modern life. One would like to see this first effort furthered by a permanent outdoor New York sculpture gallery with changing exhibits to which the entire city would have access for six months a year. From an educational and cultural standpoint, it would be worth a hundred art courses.

Roofs for Forty Million

(Continued from page 12)

One of the great artistic contributions of the present time is documentary photography, superb examples of which have been placed on view. They are eloquent, beyond all theory, of the effectiveness of plain, unadulterated, unembellished facts presented, through the medium of a "still," by the efficient and intelligent cameraman. Poignant and dramatic are the unequivocal statistics presented by the *Portrait of a Tenement*, by the photographs representing a *Poor Man's Dream* (Berenice Abbott), *Tenement Yards* (Rothstein) and *Tenth Avenue at 58th Street* (Sekaer). Equally dramatic are the photographs of modern housing in America and abroad. *Tomorrowtown*, housing exhibit destined for the World's Fair of 1930, is compared, by means of photographs (lent by the Museum of Modern Art), to its lamentable discredit, with the Weissenhofsiedlung settlement built eleven years ago on the outskirts of Stuttgart. Other revelatory exhibits provide pragmatic verification of the magnetic power controlled by photography by virtue of its undeniable factualism and its direct and spontaneous approach. For the purposes of propagandizing for better housing what can be more effective than the photograph which faces the visitor at the entrance of the exhibition? It represents a scene in which, in the midst of squalor, a billboard looms with the poster advertising America, the "World's Best Standard of Living." A painting, *Migrant Family*, by Helen McAuslan, attempts to describe a similar scene. In the comparison between painting and photograph lies an aesthetic problem far too broad to be more than indicated in this review. Nevertheless, whether or not as forcible proselytizers as the photographer, the painters who have contributed to this exhibition deserve commendation for their vigilance in seeking, "Roofs for Forty Million."

Buffalo: A Year's Acquisition

(Continued from page 16)

Bridge, an admirable example of Canaletto's work in pen and bistre, with india ink wash; and a fifteenth century illustration from an Italian manuscript roll in pen ink and watercolor on parchment. The *Guys* was formerly in the collection of Nadar, the famous pioneer photographer and subsequently in that of the Marquis de Biron. It probably dates from one of the artist's visits to the Near East, or to the north coast of Africa.

Among the miscellaneous group of new works is a South American vase, an important example of Chimú art from Northern Peru.

COMING AUCTIONS

Liggett Rare Tapestries and Furnishings

AMERICAN, English, and Continental furniture, important tapestries, Oriental rugs, Georgian silver and Sheffield plate, porcelains, and decorative objects collected by the late Musa Bence Liggett, sold by order of Louis K. Liggett of Chestnut Hill, Boston, Mass., will go on exhibition on April 16 at the American Art Association-Anderson Galleries, together with property of other owners prior to sale by auction the afternoons of April 22 and 23.

Of note among the furniture, which is of the eighteenth and nineteenth century and includes a fine variety of desks, chests, tables, chairs, mirrors, and other smaller pieces, are a Pennsylvania carved walnut bonnet-top secretary, about 1750; a pair of Chippendale mahogany side chairs, New York, 1770, and a Queen Anne carved curly maple highboy, New England, about 1740.

Flemish, Brussels, Aubusson, and Oudenaarde tapestries in the collection include an important Flemish tapestry, *The Court of Flora*, woven about 1690-1700, with border by Jean Bérain.

Part II of the Cortlandt F. Bishop Library

THE American Art Association-Anderson Galleries will sell Part II of the magnificent Cortlandt F. Bishop library the afternoon and evening of Monday, April 25, and the evenings of Tuesday and Wednesday, April 26 and 27. Part II, comprising the letters I to Q, will go on exhibition this Saturday, April 16. The illustrated catalogue, which contains 740 numbers, forms a worthy continuation of Part I, which last week realized nearly a third of a million dollars at the American Art Association-Anderson Galleries, the same scholarly attention being manifest in the cataloguing of the rare and beautiful books and illuminated manuscripts described therein.

Furnishings of the James A. Burden House

THE James A. Burden residence at 7 East 91 Street will be open to the public on Sunday, April 17, from 2 to 5 and on April 18 and 19 from 10 to 5 for exhibition purposes prior to the public sale of the furnishings on April 20 and April 21, at the residence, under management of the Parke-Bernet Galleries, Inc., by order of the present owner, Mrs. Richard M. Tobin who was formerly Mrs. James A. Burden. The contents of the five-story and basement mansion include Italian, English, and French furniture, two important Brussels tapestries, sculptures, paintings, Oriental and Savonnerie carpets, and various decorations.

Among the most important pieces of furniture are, in the library, the two Chippendale wing chairs and sofa, all covered in beautiful needlepoint of the period, and a Tuscan seven-foot carved walnut table of the sixteenth century; a pair of Adam carved and marbled wood urns with dolphin handles and rams' head spouts, on pedestals, and a Chinese black and gold lacquer five-fold screen decorated with figures and landscapes. In the oval room are a set of six Louis XVI armchairs covered in crimson damask, from the Doucet collection.



LIGGETT SALE: AMERICAN ART ASSOCIATION
BONNET-TOP SECRETARY, PENN., CA. 1750

CORONATION PAINTINGS

AND OTHER RECENT WORKS BY

JEAN DE BOTTON

APRIL 18-30

CARROLL CARSTAIRS

11 EAST 57th STREET, NEW YORK

THE FINE ART SOCIETY LTD.

Established 60 Years

DEALERS IN

FINE ETCHINGS

by **OLD and MODERN MASTERS**

148, NEW BOND STREET, LONDON, W.1.

CABLES: FINART, LONDON

VALENTINE GALLERY

16 EAST 57 STREET, NEW YORK

EXHIBITION

MILTON AVERY

BALAY & CARRÉ

(Roland Balay & Louis Carré)

PAINTINGS AND SCULPTURES OF ALL PERIODS

10 AVENUE DE MESSINE, PARIS

JOHN LEVY GALLERIES INC.

INC.

Paintings

ONE EAST 57th STREET, NEW YORK

FRENCH ART GALLERIES, Inc.

Modern French Paintings

51 EAST 57th STREET

NEW YORK

S. F. ARAM

PAINTINGS BY OLD MASTERS

71 EAST 57th STREET

NEW YORK

L. ALAVOINE & Co.

Interior Decorations
Furniture, Tapestries
Objets d'art

712 FIFTH AVENUE
New York
42 AVENUE KLEBER
Paris



OBJETS D'ART
from the
IMPERIAL PALACES
OF OLD RUSSIA
On Exhibit

Visitors Cordially Invited

Hammer Galleries, Inc.
682 Fifth Avenue
New York

Antiques of Distinction

Furniture, Tapestries
OLD MASTERS

Kunsthaus
MALMEDÉ
COLOGNE/Rh.
33 Sachsenhausen

PIERO TOZZI

Antique Paintings
Objects of Art

32 EAST 57 STREET, NEW YORK
99 Via Mannelli Florence, Italy

BELLINI

Paintings & Works of Art
LUNGARNO SODERINI 3
FLORENCE, ITALY



BURDEN SALE: PARKE-BERNET GALLERIES

"THE BANQUET TO THE INFANT TELEMACHUS" BY LEYNIERS

The two great Brussels tapestries are among the most valuable items in the house. The *Banquet to the Infant Telemachus* in the ball room is a thirteen by nineteen foot composition woven (and signed) by Urban Leyniers, noted eighteenth century craftsman. The "Teniers" tapestry in the second floor hall is also a notable early eighteenth century Brussels example, entitled *Le Joueur de Cornemuse*. A selection of works of art which embellish the Burden residence is headed by the superb Hoppner *Portrait of the 1st Marquess of Normandy* from the Mulgrave Castle collection.

Historical American Tavern Furniture

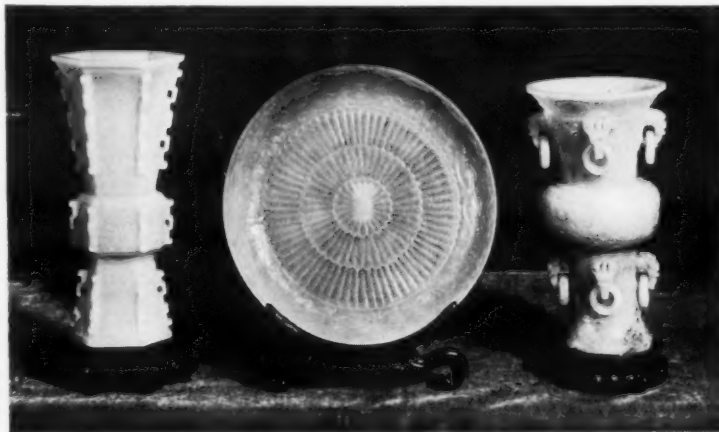
THE Colonial and Federal furnishings of Gadsby's Tavern at Alexandria, Virginia, whose patrons are said to have included Washington, Lafayette, and Paul Jones, are to be dispersed at public sale at the Parke-Bernet Galleries, Inc., on Saturday afternoon, April 23, by order of the owner, Mrs. Mark M. Henderson of University, Virginia, following exhibition at the galleries daily from April 16.

The furniture is almost wholly of Virginia, Maryland, and Philadelphia origin and includes both the rural and urban types of early America, the latter with finely carved mahogany and the former with simpler cherry, maple, and pine.

Johnson-Holden Oriental Art and Furniture

AMERICAN and English furniture, Chinese carved jades and coral, silver, paintings, porcelains and faience, Oriental rugs, and other decorations comprising property of various owners including the collection formed by Mr. and Mrs. Robert Underwood Johnson which is now the property of their daughter, Mrs. Frank Holden, New York, and sold by her order will be dispersed at public sale on Friday afternoon, April 22, at the Parke-Bernet Galleries, Inc., following exhibition daily from April 16.

Among the furniture, collectors will note a large group of Sheraton mahogany and a set of ten Empire lyre-back side chairs. A splendid series of Chinese carvings comprises coral statuettes of willow maidens and jades in variety, the most important being a pair of finely carved spinach jade incense burners with covers, and a pair of carved white jade table screens.



JOHNSON-HOLDEN SALE: PARKE-BERNET GALLERIES
THREE CH'EN LUNG JADES: A BEAKER, DISH AND VASE

OLD ENGLISH SILVER



• COLLECTIONS •
• INDIVIDUAL PIECES •
• PURCHASED •

ROBERT
ENSKO
INCORPORATED

NEW YORK

JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, INC.
30 WEST 54 STREET, NEW YORK

NUMISMATICS

WORKS OF ART

EGYPTIAN-GREEK-ROMAN
MEDIAEVAL-RENAISSANCE

PAINTINGS

J. HIRSCH & CIE., PARIS
11 RUE ROYALE

LOEWI

Period Rooms
Old Furniture
Early Textiles
Antique Rugs

PALAZZO NANI
VENICE, ITALY

San Trovaso 960

N. M. Acquavella Galleries

Old & Modern Paintings
598 MADISON AV., NEW YORK

CHAO MING CHEN

Chinese Antiques

Established in the United States
in 1920

339-341 East 29th St.
BALTIMORE, MD.

OLD MASTERS

ALL PERIODS • ALL SCHOOLS

PAUL LARSEN

34, Duke Street, London, S.W.1.

EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Frubaut: Caricatures; Harriton: Paintings	to April 24
Ackermann, 50 E. 57	English XVIII Century Sideboards	to June 1
American Place, 509 Madison	Arthur Dove: Paintings	to May 10
American Woman's, 353 W. 57	Members' Group Show: Paintings	to April 30
Architectural League, 115 E. 40	Fifty American Prints	April 20-May 7
Arden, 400 Park	Nathaniel Choate: Sculpture	April 19-May 14
Argent, 42 W. 57	Wilbur; Gandy; Tuckerman: Paintings	April 18-30
Arista, 30 Lexington	Seitz: Paintings	to April 30
Artists, 33 W. 8	Ben Benn: Paintings	to April 22
Art Students League, 215 W. 57	Mahonri Young: Sculpture	to April 23
Babcock, 38 E. 57	Alice Judson: Paintings	April 18-May 7
Barbizon-Plaza, 101 W. 58	Berthelsen: Paintings	to May 7
Bignou, 32 E. 57	French XIX Century Paintings	to April 23
Boyer, 69 E. 57	Contemporary American Painting	to May 1
Brooklyn Museum	Techniques of Chinese Art	to June 6
Buchholz, 3 W. 46	Klee: Paintings	to April 23
Carstairs, 11 E. 57	Jean de Botton: Paintings	April 18-May 7
Columbia University	Sculptors' Guild	to April 30
Comet, 10 E. 52	Francesco di Cocco: Paintings	to April 23
Commodore Hotel	Antiques Exposition	to April 17
	Bernard Klonis: Paintings	to April 30
Contemporary Arts, 38 W. 57	John Pellow: Paintings	April 18-May 7
Decorators Picture, 554 Madison	Four Rooms for Pictures	April 20-May 14
Delphic, 44 W. 56	Group Show: Paintings	to April 24
Downtown, 113 W. 13	Preston Dickinson: Pastels	to April 23
Durlacher, 11 E. 57	Memorial Exhibition: Jean de Brunhoff	to April 30
Durand-Ruel, 12 E. 57	Cézanne: Paintings	to April 19
East River, 358 E. 57	MacIver: Paintings	to April 30
Federal, 225 W. 57	Group Show: Sculpture	to April 16
Ferargil, 63 E. 57	André Smith: Paintings	to April 30
Fifteen, 37 W. 57	Winthrop Turney: Paintings	April 18-30
Findlay, 8 E. 57	Grau-Sala: Paintings	April 18-30
Fine Arts, 215 W. 57	Show Annual: Architectural League	April 20-May 12
French Art, 51 E. 57	Modern French Paintings	to May 1
Freund, 50 E. 57	Schiff: Paintings; Swan: Sculpture	April 21-May 4
Gimpel, 2 E. 57	Rodin: Sculpture	to May 1
Grand Central, 15 Vanderbilt	Garden Sculpture; Etchings	to April 30
Grand Central, 1 E. 51	Jonas Lie: Paintings	April 19-May 7
Grant Studios, 175 Macdougall	Group Show: Paintings	April 23-May 9
Harlow, 620 Fifth	Mary Cassatt: Watercolors	to May 1
Harriman, 63 E. 57	Thomas Donnelly: Paintings	April 18-May 7
Keppel, 71 E. 57	Romantic Lithographs	to May 1
Kleemann, 38 E. 57	Flower Paintings	to April 30
Knoedler, 14 E. 57	XV-XVI Century Prints; Venetian Paintings	to April 30
Kraushaar, 730 Fifth	Bouché: Paintings	to April 23
John Levy, 1 E. 57	English XVIII Century Paintings	to June 1
Julien Levy, 15 E. 57	Gabo: Constructions in Space	to May 1
Lilienfeld, 21 E. 57	Old and Modern Masters	to June 1
Macbeth, 11 E. 57	Ohio Artists' Group Show: Paintings	to April 25
Matisse, 51 E. 57	Joan Miro: Paintings	April 18-May 7
Mayer, 41 E. 57	Marius Bauer: Prints	to April 30
Metropolitan Museum of Art	Early Pattern Books	to May 30
	Tiepolo and His Contemporaries	to April 24
	Walter Gay: Paintings	to May 30
Midtown, 605 Madison	Taubes: Paintings	to April 30
Milch, 108 W. 57	John Whorf: Paintings	to April 23
Miller, 24 W. 55	Textiles and Rugs	to May 30
Montross, 758 Fifth	Matisse: Prints; Arthur: Paintings	to April 23
Morgan, 106 E. 57	Lithographs in Color	to April 30
Morgan Library, 29 E. 36	Manuscripts, IX to XVII Century	to April 30
Morton, 130 W. 57	Frank Wallis: Paintings	to April 30
Municipal, 3 E. 67	New York Artists: Paintings, Sculpture	April 20-May 8
Museum of the City of New York	The Circus	April 10-June 1
Museum of Modern Art, 14 W. 40	Quintanilla: Drawings	to April 19
National Arts, 15 Gramercy	Brooklyn Miniaturists	to April 20
Neumann, 509 Madison	Henry Billings: Paintings	to April 23
New School, 66 W. 12	Louis Schanker: Paintings	to April 23
New York Public Library	50 Years of Political Cartooning	to May 1
Nierendorf, 21 E. 57	Jean Xeron: Paintings	to April 30
Outdoor, Park at 30	Sculptors' Guild: Group Show	to May 4
Passedoit, 121 E. 57	Edwin Dickinson: Paintings	to April 30
Perls, 32 E. 58	Modern Primitives of Paris: Paintings	to April 30
Rehn, 683 Fifth	Spring Show: Paintings	to April 30
Reinhardt, 730 Fifth	Colucci: Paintings	April 19-30
Rockefeller Center	An American Group: Housing	to May 1
Schaeffer, 61 E. 57	Old Masters	to June 1
Schultheis, 15 Maiden Lane	Bali Sculpture	to April 23
Jacques Seligmann, 3 E. 51	Electra Waggoner: Sculpture	April 10-May 7
Seligmann, Rey, 11 E. 52	French Sporting Paintings	to April 30
Sterner, 9 E. 57	Group Show: Photographs	to April 23
Studio Guild, 730 Fifth	Healy; Holden; Farr: Paintings	April 18-30
Sullivan, 460 Park	Max Jacob: Gouaches	to April 30
Tricker, 19 W. 57	Olive and Roy Chaffee; Horowitz: Paintings	to April 23
Uptown, 249 W. End	Members: Paintings of Flowers	to April 20
Valentine, 10 E. 57	Milton Avery: Paintings	to April 30
Walker, 108 E. 57	Aitken: Ceramics	to April 22
H. D. Walker, 38 E. 57	Berenice Abbott: Photographs	to April 30
Westermann, 20 W. 48	Masters of the XX Century	to April 30
Weyhe, 704 Lexington	Adolph Dehn: Paintings	April 18-May 7
Whitney, 10 W. 8	Frank Duveneck: Paintings	to May 15
Wildenstein, 19 E. 64	Mané-Katz: Paintings	to April 23
Yamanaka, 680 Fifth	Chinese Art: Ming to Ch'ing Dynasty	to April 23

Comet
ART GALLERY

10 EAST 52nd STREET
NEW YORK

EXHIBITION OF
PAINTINGS BY

**FRANCESCO
DI COCCO**

To April 23rd

CONTEMPORARY
ITALIAN ART

**COLORADO SPRINGS
FINE ARTS CENTER**

Summer School

JUNE 27 TO AUGUST 20, 1938

Henry Varnum Poor, Director of Art School
Landscape Painting... Henry Varnum Poor
Life Class... Frank Mechau
Mural Decoration... Poor and Mechau
Etching and Lithography... Lawrence Barratt
Children's Art Class... Betty Klug

Tuition for each class: \$15 for four weeks
Evening Life Class: \$8 for four weeks
Children's Classes: \$7.50 and \$4 for four weeks
Address: STANLEY LOTHROP, General Director

JULIUS LOWY

[INC.]

High Grade
Picture Frames

Antiques & Reproductions

RESTORING—REGILDING
RELINING

730 Fifth Avenue, New York

**CONTEMPORARY
ARTS** 38 West 57th St., N. Y.

RECENT PAINTINGS

JOHN C. PELLEW

Weekdays 10-6, Sundays 2:30-5:30
Apr. 18-May 7

WATERCOLORS
**GUATEMALA
ALICE JUDSON**

Until May 7th

BABCOCK GALLERIES

38 East 57th St., N. Y.

★★★★★★★★★ America's first
All-American Art Gallery... devoted
since 1892 solely to the work of
native artists of note and promise. A
unique service to collectors, whose in-
quiries are invited.

MACBETH GALLERY
11 E. 57th St., New York

DOWNTOWN

PRESTON

DICKINSON

113 WEST 13th ST.—NEW YORK

GALLERY

Ferargil Galleries

Frederic Newlin Price

63 East 57 St., New York

Scott & Fowles

DEALERS IN

Paintings

Drawings

Bronzes

745 Fifth Avenue
NEW YORK CITY

— PAINTINGS —

AND

SCULPTURE

BY

AMERICAN
ARTISTS

**BOYER
GALLERIES**
69 EAST 57TH STREET
NEW YORK

THE ART OF
BALI
IN WOOD SCULPTURE
To April 23 at the new
SCHULTHEIS GALLERIES
15 MAIDEN LANE

PAUL

**REINHARDT
GALLERIES**

730 Fifth Ave., New York

— PAINTINGS —

TAUBES

MIDTOWN GALLERIES

A. D. GRUSKIN, Director
605 Madison Ave. (Bet. 57 & 58 Sts.), N. Y.

Sculpture by

NATHANIEL CHOATE

APRIL 20—MAY 14

ARDEN GALLERY

460 PARK AVENUE, NEW YORK

LIVING ART
OLD AND MODERN

J. B. NEUMANN

509 Madison Avenue, New York

RECENT WATERCOLORS BY

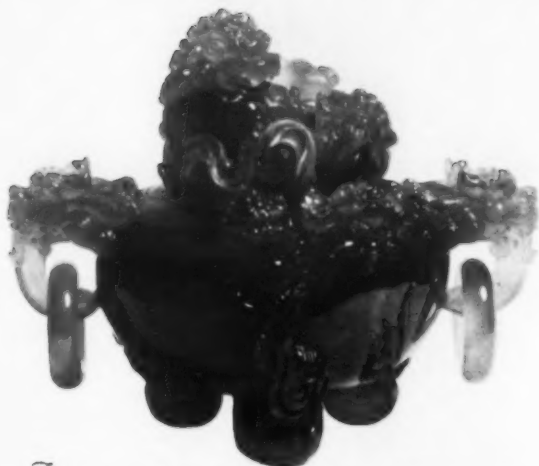
JOHN WHORF

To April 23

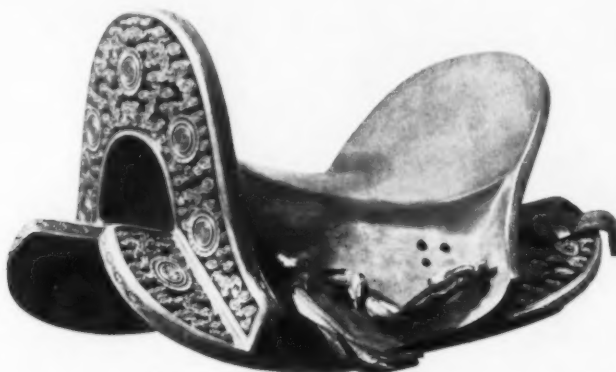
MILCH GALLERIES
108 West 57 St., N. Y.

THE FORUM OF DECORATIVE ARTS

CHINESE CARVINGS AND CLOISONNÉ



The incense burner from C. T. Loo and Company is of green jade. It stands five inches high and is an example of superlative carving of the Ch'ing Lung dynasty.



Spink and Son, London, contribute the red lacquer saddle, its pommel and side bars being carved with Shou medallions. Originally an imperial piece, it is from the Summer Palace in Pekin.



Probably an incense burner, the cloisonné box and cover of the Ming dynasty, from Bluett and Sons, London, is in the shape of a duck. The body is polychrome enamel, the legs and bill ormlu.



The carved figure from Yamanaka and Company is of coral, and was made in the Ch'ien Lung dynasty. It is of interest to compare its birds with the example of the Ming dynasty, shown in the center.



The imperial lacquer jewel casket from Spink and Son, London, is in the form of a state barge. Carving of the numerous panels is intricate, an archaic bronze flower vase surmounting the top.

EDWARDS & SONS
(of Regent Street) LTD.
Established 1853

Visitors to London are invited to call and see the old Georgian house, once the home of William Blake, which we have now taken at 17 South Molton Street. Here we are offering fine pieces of old English furniture at prices which insure a quick turnover and a constantly changing selection. Enquiries by mail will receive our prompt attention.

17 SOUTH MOLTON ST., W. 1
Telephone: Mayfair 7048
Cables: Edwardsons, London



By Appointment

JOHN SPARKS

CHINESE
WORKS
OF ART

128, MOUNT STREET
LONDON, W. 1.

**TONYING
& COMPANY, Inc.**

CHINESE
ANTIQUES

5 East 57th Street
NEW YORK

SHANGHAI PEIPING

**PARISH-
WATSON**

& Co., Inc.

WORKS
OF ART

44 East 57th Street
New York



"Reduced to \$3.29—practically two pictures."

IT'S difficult to define art appreciation. The easiest way to handle the definition would be to say that it's just an abstract thing that some people have and others haven't.

Of those people who buy works of art some have appreciation and some have not. That's very true, too, of the people who sell art. All of which quite often turns the business of it into a nice little guessing game. It can get very funny sometimes.

The New Yorker, however, happens to be a meeting place for dealers who know their wares, and patrons who can buy these wares with a sound appreciation. These dealers never offend the patrons with junkish supplies, and these patrons never occupy the dealers with inane demands. There's a nice feeling between the two that makes for pleasant dealings.

**THE
NEW YORKER**

25 WEST 43RD STREET, NEW YORK

DURAND-RUEL GALLERIES

XIX AND XX CENTURY

FRENCH
PAINTINGS



TWELVE EAST FIFTY-SEVENTH STREET, NEW YORK

PARIS: 37 AVENUE de FRIEDLAND

PRIC
25
CENT

PERIODIC
GENERAL
UNIV. C

ES
LIS
19